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if we omit the vanishing chariot, the lion's silhouette against the purple background, the snap-shot of Hamilcar with raised staff halting the Carthaginian army, the unarmed savages clicking their teeth, we omit so many fine pictures, and if Flaubert had produced what he called his "facétie truculente" free of inconsistencies it would in all likelihood not be the resurrection of Carthage that his five years' toil made of it.

A. COLEMAN.

*The Johns Hopkins University.*

#### THE FIFTEEN CONDITIONS OF A GOOD HORSE

*To the Editors of Mod. Lang. Notes.*

SIRS:—In his edition of the *Harrowing of Hell* (EETS., Ext. Ser. C, p. xxv, note), Professor Hulme reprinted from ms. Lansdowne 762, a list of the Fifteen Conditions of a good horse. With this may be compared the following bit preserved in Trin. Coll. Camb. ms. O. 9. 38, fol. 49<sup>a</sup>:

"here be gynnyth xvtē condycyons that a goode hors schulde haue.

A goode hors schulde haue iij condycyons of a man. iij of a woman. iij of a fox. iij of an hare. and iij of an Asse. The iij of a man to be prowte boolde and hardy. The iij of a woman to haue a faeyr breste a fayer creste and eesy to lepe vpon. The iij of the fox to haue schort eerys a feeyr tayle and a goode trot. The iij of the hare to haue a lene hede greet yeen and wel rennyng away. The iij of the asse to haue bygge chyne a flat leg and a goode hofe. &c."

A variant of these Fifteen Conditions is to be recognized in the following sentence, which is taken from the *Four Bookes of Husbandry*, collected by M. Conradus Heresbachius . . . Newly Englished and increased by Barnabe Googe, Esquire, London, 1577, fol. 115 (wrongly printed "113") verso:

"Some horsemen would haue their Horse to be limmed after the proporcion of diuers Beastes, as to haue the head and legges, of a Stagge, the eares and tayle, of a Fox, the necke, of a Swanne, the brest, of a Lion, the buttockes, of a Woman, and the fete of an Asse."

There is also a variant of the same catalogue—

in which the number of properties is the same—printed in Claudio Corte's *Il Cavallerizzo* (Venice, 1573, Lib. I, cap. 22):—

(fol. 32<sup>b</sup>) "Dal lupo adunque piglia gli occhi, la uoracità & le forze dinanzi; Dalla uolpe l'orechie picciole, la coda lunga, & folta, & l'andar greue et soaue; Dalla donna caua il petto, la superbia, & le chiome. Benche alcuni gli potrebbono aggiungere il piacere, & la patientia, che ha di essere caualcata. Et altri gli attribuiscono di piu due altre uirtù; del lepore, cioe, la uelocità & l'agilità; & del Leone la generosità, la fortezza, & l'animo."

CARLETON BROWN.

*London, England.*

#### LA PHONÉTIQUE CASTILLANE.

*To the Editors of Mod. Lang. Notes.*

SIRS:—We should like to explain that the persons used as subjects, or models for our study, *La Phonétique Castillane*, were for the most part graduates of the Madrid and Valladolid Universities and Normal Schools, or professors in those schools. The pronunciation of the educated class is therefore the basis of our study. Our phonetic notations represent that pronunciation except where otherwise stated.

Excluding the nasal vowels, M. Passy finds fifteen vowels in French, and we present sixteen for Castilian. (Passy, *Les Sons du Fr.*, pp. 85, 87, 89; and the Tableau in the *Exposé des Principes de l'Association Phon. Int.*)

M. A. COLTON.

*Annapolis, Md.*

#### LETTER OF VOLTAIRE

*To the Editors of Mod. Lang. Notes.*

SIRS:—The following letter of Voltaire has never, so far as I can discover, been published. I add it to the already voluminous correspondence that seems due to increase each year.<sup>1</sup> The letter is addressed to "Pierre Gosse, libraire à la Haye," bears the month-date, but is "sans millésime."

<sup>1</sup> I owe this letter to the kindness of Dr. T. De Vries of Leyden and the University of Chicago. It has been in his valuable collection of rare books and autographs for many years.

BERLIN, 29 décembre.

S'il est vrai, monsieur, que vous ayez quelque manuscrit sous mon nom, soit une ancienne lettre écrite à monsieur Konig, soit un détail d'expériences de physique, intitulé *Séance* etc., je vous prie avec la plus vive instance de ne les point imprimer. Je vous paierai ce que vous voudrez et je vous dédommagerai de plus d'une manière. Vous y pouvez compter et je me flatte que vous aurez égard aux prières de Mr. Konig et aux miennes. Je vous aurai une obligation extrême et suis parfaitement, monsieur,

Votre très humble et très obéissant serviteur

VOLTAIRE.

This letter, if not of prime importance, is interesting in that it probably is, so far as we can judge, an echo of the famous quarrel between the German mathematician, Samuel König, and Maupertuis. It will be recalled that a dispute had arisen between König and Maupertuis, President of Frederick's Academy, over a problem of physics. Voltaire took part in the dispute with the celebrated *Diatribe du Docteur Akakia*, which earned him the keen displeasure of his royal patron. This satire was published in 1752.<sup>2</sup>

König, at one time the secretary and teacher of Mme du Châtelet, had gone, in 1749, to La Haye, as professor of mathematics and philosophy. Voltaire left Berlin March 26, 1753. It seems to me that Voltaire's letter was probably written in December, 1752. The *Diatribe* was finished in October, 1752. The first edition, published that month in Potsdam, was burned about the end of November, by the orders of Frederick. Again printed at Leyden (Luzac), all the copies sent to Germany were seized and burned, December 24.

The letter to Gosse would be explained by Voltaire's evident anxiety to recover a certain compromising document whose publication would aggravate the already bitter feelings of Frederick. The reference to "un détail d'expériences intitulé *Séance* etc.,"—Voltaire himself was undecided as to the nature of the manuscript—may point to the eight-page *Séance mémorable* written upon the occasion of the same quarrel, though not published at once.<sup>3</sup> Voltaire's "instance" betokens an anxiety produced by an event out of the ordinary, and it may well be laid to the cause mentioned.

SHIRLEY GALE PATTERSON.

University of Idaho.

<sup>2</sup> Bengesco, *Bibliographie*, II, 63.

<sup>3</sup> *Ibid.*, III, 64.

# A NOTE ON "AN ENGLISH FRIEND OF CHARLES OF ORLÉANS"

To the Editors of *Mod. Lang. Notes*.

SIRS:—A variant to No. XIV of the English ballades printed in my article with the above title (*Pub. Mod. Lang. Ass.*, XXVI, 1, p. 165) is to be found in ms. Lambeth 306, leaf 137. It has been printed by Dr. Furnivall (*Pol. Rel. and Love Poems*, E. E. T. S. 15, re-ed., p. 68). The ballade has been considerably altered in the Lambeth text, each stanza being expanded from the seven-line to the eight-line ballade. A notable change is the alteration of the dating, December 5 in the original ballade (line 21) to an indefinite date, suitable for any lover's use.

Accompanying this ballade in ms. Lambeth 306 are three other ballades, which resemble closely the ballade under consideration. It is not impossible that these represent a similar reworking by a later hand, of ballades by the friend of Orléans.

H. N. MACCRACKEN.

New Haven.

## A NOTE ON MUSSET

To the Editors of *Mod. Lang. Notes*.

SIRS:—In perhaps the finest emotional passage of Musset's *Nuit de Décembre*, occur the following lines:

Ah ! faible femme, orgueilleuse insensée,  
Malgré toi, tu t'en souviendras !  
Pourquoi, grand Dieu ! mentir à sa pensée ?  
Pourquoi ces pleurs, cette gorge oppressée,  
Ces sanglots, si tu n'aimais pas ?

In these lines, Musset has followed pretty closely a much less well known poem, *A Laure*, published three years earlier, as will appear from comparison:

Si tu ne m'aimais pas, dis-moi, fille insensée,  
Que balbutiais-tu dans ces fatales nuits ?  
Exerçais-tu ta langue à railler ta pensée ?  
Que voulaient donc ces pleurs, cette gorge oppressée,  
Ces sanglots et ces cris ?

It will be seen that in these two five-line passages, three essential words, *insensée*, *pleurs*, *sanglots*, and one phrase, *cette gorge oppressée*, are absolutely identical; one hemistich, *Si tu*